



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



TRIPTYCH
By L. H. M. Frédéric

ART NEWS FROM THE OLD WORLD

One of the Royal Academicians was asked what chiefly characterized this year's exhibition. He replied: "A high level of mediocrity." The definition was pretty good. The average is a little higher than in 1902, but no picture emerges from the rest so far as to be called the picture of the year. No artist has proved himself to be miles ahead of his fellows or greatly to differ from them in method. The exhibition is chiefly distinguished, first, by a large proportion of good, sound work by women artists; and secondly, by the much better quality and arrangement of the various exhibits classified under the heading of sculpture. This is largely due, in the opinion of a correspondent, to the presence on the selection committee of George Frampton. Much interesting work is shown which formerly would have been rejected as not in accordance with academic conventions. The younger members of the academic body are to be congratulated on having brought about this change for the better. The exhibits number 1,880, compared with 1,726 in 1902. Of this number 788 are oil paintings, 517 water-colors and miniatures, and 186 sculptures, etc. The rejections numbered 15,000, breaking the record. Of Irishmen, only J. J. Shannon can be said to have distinguished himself. He sends an excellent full-length painting of young Lord Vernon. Mr. Abbey's only contribution, "Potpourri," is well hung on the line of the chief gallery. It depicts a white chamber in which



DECORATIVE PANEL FOR THE SORBONNE

By J. J. Weerts

four graceful girls are busy with piles of red roses. Mr. Sargent shows a single figure. His portraits include Lady Evelyn Cavendish, Mrs. Joseph Chamberlain, Mrs. Julius Wernher, Mrs. Philip Agnew, Lord Cromer, and G. MacCorquedale. Other good characteristic works are contributed by F. D. Millet and Frederick A. Bridgman. Sir Edward Poynter sends the completed picture, "The Cave of the Storm Nymphs," the study for which was shown last year, and which at that time was made the subject of an article in BRUSH AND PENCIL. *

* There were two collections of water-color drawings of excellent quality at the Mendoza Gallery recently. One was a series of fifty sketches and drawings among the Perthshire Highlands by Charles E. Brittan, a Devonshire painter, who has fallen under the spell of crag, loch, and mountain burn in the north. His favorite problem is sunshine and mist, and he works it out in moor, glen, and mountain road. The other collection illustrated the west of Ireland, and included both water-colors and pastels by MacIver Grierson. He takes more interest in the people than in the scenery, and paints them



DECORATIVE PANEL FOR THE SORBONNE

By J. J. Weerts

with vivacity and humor in characteristic occupations and conditions, such as cutting cabbages, digging potatoes, gathering winter fuel, and after the wake. This was the second exhibition of Irish pictures opened within a few weeks in London, and offered fresh evidence of the era of reconciliation.

* Eighty pictures by American painters are in the Royal Academy's annual exhibition, Berlin. The academy, by request of Emperor



DEUIL MARIN
By Charles Cottet

William, formed an American section, although other nationalities are not so represented, the representatives of other countries simply sending their works as individuals. His majesty, in giving his reasons for desiring an American section, said that what he had seen of American art was good, and that he thought it was scarcely realized in Germany how good it really was. Professor Arthur Kampf, president of the exhibition, asked Gari Melchers, an American member of the German Academy, living in Paris, to superintend the American division. Twenty-five painters, about half of them living in Europe and the other half in New York, have had works accepted. Some of them, such as William Sergeant Kendall's "A Fairy Tale," a prize-



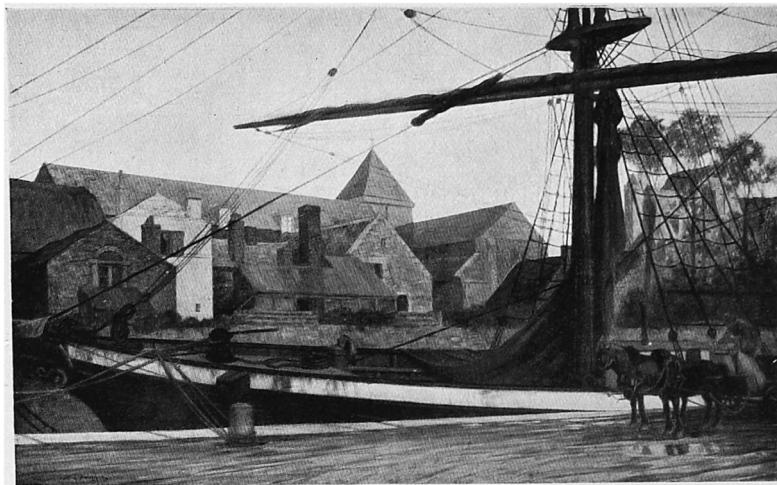
ENTERREMENT DE JEUNE FILLE EN PROVENCE
By Frédéric Montenard

winner at the exhibition of the American Artists' Association of 1891, have been exhibited elsewhere; but most of the work is fresh. John La Farge has a Tahiti landscape; Irving Ramsey Wiles, a portrait of Julia Marlowe; Edwin A. Abbey, a theater scene from "Hamlet"; James J. Shannon, a portrait of "Phil" May; John Singer Sargent, a portrait of Delafosse, the French pianist; George Hitchcock, a Madonna; Gari Melchers, a French country gentleman; William A. Coffin, "Somerset Valley"; William R. Chase, a Japanese lady; Henry Ward Ranger, a night view of an armory, New York; and Childe Hassam, "Washington Bridge."

It is possible to speak of the Salon of the Société des Artistes Français without indignation, according to report. At every step one finds a picture marked by effort and minute painstaking, but it is impossible to speak of it in terms of praise, for there are not ten painters in it having a love of color and delight in it. It is understood that one does not come this side of the Grand Palais to see painting, but to see pictures for the public; military scenes in which Napoleon is eternally represented; mediocre pictures of a voluptuous character in which women exhibit their pink anatomy; genre pictures representing society in the country; retrospective or modern scenes; pictures of vague lands and images of sanctity; and all this is pink—pink that haunts one and ends by getting on one's nerves. It is a slimy, washed-out pink, which is, according to the regulations here, the pink of cheap satin ball dresses, of cheap sweets, the pink of fresh tights, milliner's pink, and also St. Surplice pink, and Bouguereau

pink. It gives one an ache, this taste for pink. It is characteristic of women, exceedingly young women and exceedingly old men. It seems to be inclosed in these galleries as in a neutral zone of a besieged city where women, children, and old men are shut up, especially old men. One feels that from year to year the Société des Artistes grows older and older, and that there is no remedy for it, says the report. How can you make a *hors concours* understand that it ought to stop; that there is nothing for it but to call for a dissolution of the society; it is imperative. This decrepitude is marked even in the portrait-painting.

* Germany proposes to have an elaborate art exhibit at St. Louis. The organization of a special commission consisting of leading German artists was recently concluded. Invitations have been sent to all the art centers of Germany. The German exhibit will also include a number of historical works from the royal collections especially designated for that purpose by the kaiser. The kaiser is personally directing the preparations for Germany's exhibit and the construction of the German building. The other day two architects presented plans to his majesty, showing the prevailing style of architecture to be observed in the construction of the German building. It is well known that the kaiser is somewhat of an architect and designer himself. He completely changed the plans presented, and the German building at St. Louis will therefore be built after special designs drafted by the kaiser.



NAVIRE A QUAI
By André Danchez

* An art exhibition will be held this summer at Cologne as part of the jubilee gathering of German Catholics. The display of pictures and sculpture concerning sacred history in Germany, particularly the Rhine provinces, will be the richest seen in recent years. One gallery will contain copies of all important pictures, from the earliest times to the present, illustrating the life of Christ. There will also be an exhibition of church work in gold, silver, wrought iron, enamel, glass, mosaic, and embroidery.

* Among the prizes offered in connection with the fifth annual exhibition of modern art at Venice are three for \$300, \$200, and \$100, respectively for the three best critical articles, or series of articles, written in Italian, French, German, English, or Spanish. This is something of an innovation.

* The Louvre recently opened a loan collection of Moslem arts exhibited in the Pavilion Marsan by the Union Centrale des Arts Décoratifs. Many if not most of the noted collectors of Paris sent exhibits. Enameled Arab glass of the fourteenth and fifteenth centuries, mosque lamps with inscriptions, rugs and carpets with quotations from the Koran in monumental Cufic letters, ivory carvings, Hispano-Mauresque plaques, old brasses from Mosul inlaid with silver and gold, Persian and Turkish manuscripts beautifully illuminated, are among the loans at an exhibition which will remain open the better part of the coming summer.

* Jules Breton, the well-known painter of French peasants, has announced his candidacy for a seat in the Académie Française, made vacant through M. Legouvé's death. M. Breton is the author of a number of widely read books, such as "Les Champs et la Mer," a volume of poems to which the academy awarded a prize; "Jeanne," a poem; an autobiography entitled "La Vie d'un Artiste," "Art et Nature," and numerous criticisms of art. If elected, which is probable, Jules Breton will be the first artist member of the Academy.

* Advices from Vienna say that the Milan correspondent of the Neues Wiener Tageblatt reports that Leonardo da Vinci's famous mural painting, "The Last Supper," in the monastery of Santa Maria, is now hopelessly ruined. It had been in a deplorable state for a long time, and the continued decay of the wall on which it is painted made all attempts at restoration futile. Only the head of the Apostle Bartholomew and part of the table-cloth are now distinguishable. Visitors are not allowed to see the painting.

* Of no small interest, yet far from generally known, is the fact that there is and has been for many years in the Fine Arts Museum of Bristol, England, a collection of portraits of men and women whose names are closely identified with the early history of the United States. These are by James Sharples, an English painter, who with his wife made two extended visits to this country in 1796 and 1809. Upon the first occasion they went directly to Philadelphia, where

Congress was then assembled, and where they were both kept more than busy making and copying portraits of the prominent people. These Mr. Sharples did in pastel, for a ridiculously small amount, and his wife copied in the same medium for less, times without number, for admiring relatives and friends. In making a portrait it was the painter's custom to preserve either the original or a replica for himself, and in this way he amassed, finally, quite a collection. His wife, who was many years his junior, founded after his death the Fine Arts Academy of Bristol, to which at her death her husband's paintings were left. Portraits of Washington, and Martha Washington, of Adams, Jefferson, and Madison, of Gouverneur Morris, and other equally celebrated Americans are included in the collection, besides likenesses of Louis Phillippe and his three brothers, who at that time, with Talleyrand, were in exile here. That these American portraits are still held in esteem at Bristol was testified this week by a letter from the director of the academy to the director of the print division of the Library of Congress inclosing photographs of three which are still unidentified, asking assistance in this direction.

* German art periodicals praise highly the organization of the Municipal Exposition recently opened in Dresden, and where are shown not only elaborate models of the new quarters in Berlin, Dresden, Munich, Hamburg, and thirty other German cities, but a large number of sketches and plans by noted architects and artists for improving old towns and laying out new ones.

* The new statue of Mr. Gladstone in Westminster Abbey stands on the left side of the north transept from Solomon's Porch and facing the choir. It is near those of Sir Robert Peel, Lord Beaconsfield, Sir Peter Warren, Lord Palmerston, Lord Castlereagh, the Earl of Chatham, the younger Pitt, Henry Grattan, and Charles James Fox. In writing of the statue a London correspondent says: It is not the Home Rule Gladiator, with "the soul of fire incased in a frame of steel," like Raggi's bronze figure in front of the Town Hall, Manchester, with one arm and abnormally long forefinger outstretched in masterful gesture, and with the pose of body, expression of face, and vigorous but natural action of the great debater in his most earnest mood. It is not Mr. Morley's inspired Agitator of the Bulgarian period, who when the nation was going on the wrong track, "saw high in the heavens the flash of the uplifted sword and the gleam of the arm of the avenging angel." It is the Grand Old Man, in the serenity of advancing years, quietly drawing his doctor's gown about him, standing erect in epic dignity, and with benignant face, waiting calmly for the end of his labors. The figure is well posed, and the Oxford robe imparts to it classical dignity and grace. The noble head is strongly modeled, the arms are relaxed, and the expression of the marble face suggests philosophic gravity and intellectual repose.

* The scaffolding which has encumbered the Parthenon for the last four years has at last been removed, and the magnificent temple, which was shaken so severely by the earthquake of 1894, has been restored to view without the hideous, but necessary, accessories of the workmen. The Erechtheion is now in course of restoration, and it has been suggested that the British Museum might take this oppor-



LA PÉNICHE
By Fritz Thaulow

tunity of giving back to Greece the missing caryatid, carried off by Lord Elgin, and replaced by a terra-cotta copy.

* An international society for the propagation of art for the people is being formed in Paris. One of its objects is to create for working-men's dwellings cheap artistic furniture, instead of cheap and ugly furniture; also, to bring some art into the life of the poorer people by the introduction of better wall-paper and other furnishings. It is said that many influential persons have become members of the new society.

* The Boston Museum has just secured a valuable Van Dyck, the portrait of Marie Anne de Schoodt, for which the price paid is reported as fifty thousand dollars. This canvas, one of the best examples of the famous master, was bought by an English collector from Edmond Huybrechts of Antwerp, and figured in the Antwerp exhibition of 1899.